

with proper corn borer diet. While it is too soon yet to tell how much they help, the entomologists have hopes that they will prove really effective aids.

ANCIENT EGYPTIAN ARTISTS SIGNED WORKS

Long before Michael Angelo ever held a mallet and chisel there flourished in ancient Egypt a proud school of sculptors, and decorators, according to the researches of Miss Edith Ware, graduate student in the Oriental Institute of the University of Chicago, who recently made an extensive study of Egyptian manuscripts and reliefs in the university museum.

There was a very close relationship between the Egyptian religion and art, said Miss Ware, and on this account the individuality of the artists and sculptors was suppressed. There was a certain form which the workers in art were forced to follow. In many cases the artist's client resented leaving any evidence of the identity of the artist on his work of art. But the human nature of the Egyptian Rembrandts was similar to that of our living artists, Miss Ware stated; they wanted their names to be perpetuated. Accordingly, they resorted to clever subterfuges for leaving some evidence of their identity.

Some artists included themselves in their group portraits. In many cases it is known that the client never detected the ruse. Others managed to leave some kind of an inscription on the margin of the work of art. Another method was to draw a scene in a studio portraying the artist and his assistants at work.

In the case of the most noted artists, Miss Ware added, it is evident that the church dignitaries and government officials were proud to have them leave their signatures. On some of the tombs the artists were allowed to give accounts of their skill, their family affiliations, and their studios. It was in these personal touches that the artist gave full expression to his ability and skill.

The most pleasing tribute to an Egyptian artist, said Miss Ware, is a relief showing the lord of an estate "feasting" and "rewarding" those who worked for his tomb. Among the artists he rewarded were an "outline draughtsman" and a "sculptor who makes statues."

The earliest known method of leaving the identity of an artist on his work was by means of portraits. And, she concluded, the first artist to leave such a signature on his work was one called Semerka, who designed and carved the tomb of prince Nebemakhet, about 2850 B. C.

BRIGHT COLLEGE MEN EXCEL ON TIGHT ROPE

Brains help--even in tight rope walking. The more intelligent a college student is the less difficulty he has in learning to stroll gracefully across a thirty foot wire. Superior mentality helps him to coordinate his muscles and enables him to replace useless, false movements with skilled ones more quickly.

This evidence was obtained when 56 students at the University of Denver volunteered to learn to walk across a tight wire three times in succession